

Largo.

Johannis-  
Tag.

Handwritten musical score for Johann's Day (Johannis-Tag). The score is written in G major (one sharp) and 4/4 time, marked "Largo." It features a complex polyphonic texture with multiple staves, likely representing different voices or instruments. The lyrics are in German and describe the appearance of the sun after a period of darkness and shadow.

Lyrics:

Nach finsterniß und todes schatten erscheinet die sonne der luft, die son-  
ne der luft, erschei - - - net die son - ne der luft, die sonne der  
luft; nach finsterniß und todes schatten erscheinet die son ne  
der luft, die son - - - ne der luft, erschei - - - net die sonne  
der luft, die sonne der luft,  
Einstral - - - bis auf - - - gangs aus der höhe un leuch - tet itzt, nach dunklem - wehe, mit lieblichem







Johannis = Tromba d Oboe. *Stromento primo.* 75.

Tag. *1. 2. 3. 4. 5. 6.*

*Da Capo.* *Recit.* *Tempo.*

*5. Da Capo.*

3. Sonntag nach Trinitatis. *Flaut: trav: Largo.*

*tutti.* *sol.*

Stromento secondo.

23.

*schz.*  
Johannis = Violine all'unisono *Mestoso.*  
Tug.

This is a handwritten musical score for a second instrument, likely a violin. The score is written on 14 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is written in a single melodic line. Above the first staff, there are markings: "schz." (likely a shorthand for "scherzo" or "scherzando"), "Johannis = Violine all'unisono" (indicating a section for Johann Sebastian Bach's Violin Concerto in D major, first movement, played by violins in unison), and "Mestoso." (indicating a tempo of "moderato" or "moderato sostenuto"). Below the first staff, the name "Tug." is written. The score consists of continuous eighth and sixteenth note passages, with some rests and dynamic markings. The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The paper is aged and shows some staining and wear.

Stromento secondo.

Handwritten musical score for "Stromento secondo." (Second Instrument). The score is written on ten staves, featuring complex rhythmic patterns and various musical markings.

Key markings and annotations include:

- Trinitatis.** (Trinity)
- org. tutti.** (organ tutti)
- sol.** (solo)
- tutti.** (tutti)
- D.C.** (Da Capo)
- Rec.** (Ritornello)
- 2.** (second ending)
- 3.** (third ending)
- 5.** (fifth ending)
- 7.** (seventh ending)
- 8.** (eighth ending)
- 9.** (ninth ending)
- 10.** (tenth ending)
- 11.** (eleventh ending)
- 12.** (twelfth ending)
- 13.** (thirteenth ending)
- 14.** (fourteenth ending)
- 15.** (fifteenth ending)
- 16.** (sixteenth ending)
- 17.** (seventeenth ending)
- 18.** (eighteenth ending)
- 19.** (nineteenth ending)
- 20.** (twentieth ending)
- 21.** (twenty-first ending)
- 22.** (twenty-second ending)
- 23.** (twenty-third ending)
- 24.** (twenty-fourth ending)
- 25.** (twenty-fifth ending)
- 26.** (twenty-sixth ending)
- 27.** (twenty-seventh ending)
- 28.** (twenty-eighth ending)
- 29.** (twenty-ninth ending)
- 30.** (thirtieth ending)
- 31.** (thirty-first ending)
- 32.** (thirty-second ending)
- 33.** (thirty-third ending)
- 34.** (thirty-fourth ending)
- 35.** (thirty-fifth ending)
- 36.** (thirty-sixth ending)
- 37.** (thirty-seventh ending)
- 38.** (thirty-eighth ending)
- 39.** (thirty-ninth ending)
- 40.** (fortieth ending)
- 41.** (forty-first ending)
- 42.** (forty-second ending)
- 43.** (forty-third ending)
- 44.** (forty-fourth ending)
- 45.** (forty-fifth ending)
- 46.** (forty-sixth ending)
- 47.** (forty-seventh ending)
- 48.** (forty-eighth ending)
- 49.** (forty-ninth ending)
- 50.** (fiftieth ending)